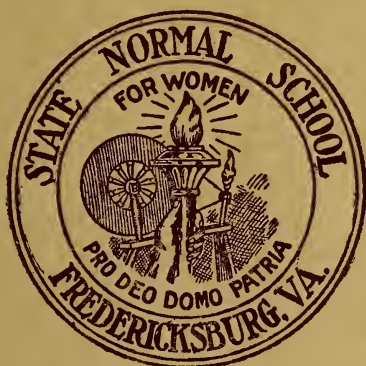


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BULLETIN OF THE
State Normal School
Fredericksburg, Virginia



**The Private Reading of Public-School
Teachers**


By E. F. SHEWMAKE, Jr.

**General Suggestions Concerning the Teaching
of Music in the Grades**

By MARGARET E. FRASER

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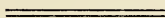
RUSSELL HALL, FRONTING GROVE

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Foreword

The State Normal School at Fredericksburg issues four bulletins a year.

One of these is the regular school catalogue. Another is the announcement of the Summer session. The other two are intended to offer articles by members of the faculty that will be of interest to the teachers of the state and aid them in their work. Copies will be sent on request.

The last bulletin was devoted to an article on the Rappahannock River Country by Dean A.B. Chandler, Jr.

This, which is the fourth issued by the school, is sent out with the hope that it may prove helpful by giving teachers and other school workers valuable suggestions in the training of the children of our state.

The bulletin contains two articles: one on "The Private Reading of Public School Teachers" by Prof. E. F. Shewmake, Jr., of the Department of English, and the other on "General Suggestions on the Teaching of Music in the Grades" by Miss Margaret E. Fraser, of the Department of Music.

Read it, and if you feel that it is of any benefit to you and may help others, pass it on.

E. H. RUSSELL, President.

The Private Reading of Public School Teachers

By E. F. SHEWMAKE, JR.

*Head of the English Department, Fredericksburg
State Normal School*

I.

The importance of guiding the taste of the public in matters of reading is very keenly realized to-day. Book reviews and lists of current publications are prominent among the contents of the leading magazines. Literary criticism is a well-established field for the exercise of the writer's art. Clubs are organized in order that purpose and direction may be given to the reading of their members. Our national government, through the Bureau of Education, has planned reading courses in the various types of literature, and the State of Virginia, through its library, has offered to assist in bringing these courses into homes throughout the State by lending the necessary books to any one who will meet the very simple requirements of the library rules.* Lectures on literature are popular, and interesting books have been written of late to serve as introductions to the works of the masters.

This great activity indicates (1) that in the average community a good many persons feel both a need and a desire for instruction and inspiration in literary matters, and (2) that teachers of literature have been instrumental in creating the desire and in supplying the need. If this conclusion is justified, it should encourage all who are interested in extending the influence of literature so that it may approach the fulfilment of its highest mission, which is to benefit all classes of men.

In the general effort to give literature the greatest possible currency, the influence of the teacher should be second only to that of the author. The teacher's office in literary matters is that of an interpreter and guide to the school and the community. This office is at once a duty, a responsibility, and a privilege for the exercise of which the teachers of every public school should prepare themselves. To urge this preparation is not unreasonable, for it involves nothing more than a serviceable knowledge of literature, which is implied in a liberal education, and a command of language, without

*Information about these courses may be obtained from the Commissioner of Education, Washington, D. C. Inquiries in regard to the conditions under which books may be borrowed from the Virginia State Library should be addressed to the Librarian, Virginia State Library, Richmond, Virginia.

which any teacher must work under serious difficulties. With the first of these two elements the greater part of this discussion will be concerned.

II.

Using the term "literature" in a rather broad sense, we may classify the teacher's private reading as follows:

- (1) Professional books and papers.
- (2) English and American classics, with related critical works.
- (3) Current literature, including books, magazines, and newspapers.

It will at once be seen that this classification is incomplete. Notable among the works that it excludes are the Bible, the importance of which is too generally understood and acknowledged to call for explanation; and literary masterpieces written in other languages than English. The excellent translations of the latter now available make it possible for the teacher to apply to the great writings of other nations the same methods by which the literatures of England and America are read with appreciation.

Although professional reading in one subject is somewhat different from that in any other, the nature and importance of this kind of reading as a whole may be illustrated by a consideration of books that have been written on that study to which this entire discussion is most closely related,—the subject of English. An examination of some of the standard text books on the teaching of English will make clear that they are not filled with expositions of abstract principles, but that they are perfectly reasonable discussions of the best practices that prevail among the most successful teachers. To the young instructor they will serve as trustworthy guides. To the teacher of experience they may bring new and interesting points of view, and may furnish standards for testing the effectiveness of class-room work.

III.

"Of making many books there is no end." One who determines to enter upon a course of profitable reading is tempted, when confronted with the already large and ever-increasing range of literature, either to throw up the hands in despair or to attempt the Herculean task of reading everything that is worth while. The first course is inexpedient and unprofitable; the second, impossible. The problem, therefore, becomes one of selection. For general purposes the golden mean is to choose works representative of as many different types and periods of literature as time permits, with some attention to the greatest figures in the world of letters, irrespective of the times and places with which they happen to be associated.

There are few occupations so productive of both profit and pleasure as the reading of good books. To follow the gleam of an

author's imagination and to be present when he gives to "airy nothing a local habitation and a name"; to learn how the life of a century is reflected in its literature; to witness the devotion with which genius, seizing upon an outward form such as the lyric, has raised it to a position of honor and importance among the works of an age; to trace the course of the drama through the various stages of its progress; to read of the rise of the English novel; to note the distinctive qualities of the American short story,—these and other opportunities are open to those who can appreciate the almost endless possibilities for growth and for education in its best sense that lie between the covers of good books.

There are many good manuals of both English and American literature that will serve as guides to the best works. These volumes trace the development of the art of writing in the two chief English-speaking nations from its beginnings to recent times, and they may also be adapted to a study of literature by types if the indexes are used judiciously. It must always be remembered that great writings are more important than anything that has been written about them. Histories of literature, essays in criticism, popular lectures on great writers and their works can never take the place of productions that possess that indefinable but none the less keenly felt quality that, for want of a better term, we call greatness.

A study of literature by types is perhaps the best method of making a first-hand survey of the general field of good writing. Within each of the two general divisions, prose and poetry, there are several definite forms, including the prose types known as history, oratory, biography, the letter, the essay, the novel, and the short story; and the poetic forms called the epic, the lyric, the drama, and the ballad.* The benefits to be derived from reading and reflecting upon some of the best examples of these eleven literary types are in most cases too obvious to need elaboration here; but there are certain large effects that the careful reading of literature of the right kind produces, and concerning these a few suggestions may well be made.

Some literature is read primarily for entertainment, with the avowed purpose of driving dull care away. One reader may be entertained best by the short story, another by the novel, another by the letter, while still another may find that poetry of a certain type will lead to "the sessions of sweet, silent thought" that will rest the mind and relieve it of the cares of the day. A word of caution may be inserted at this point. Let it be remembered that in choosing material that will entertain there is no need to go outside the bounds of real literature. Many great works have a strong narrative element, but to appreciate their greatness we must look beyond the story and find qualities that are products less of the imagination than of the intellect.

*For an illuminating discussion of these types see Dr. C. Alphonso Smith's *What Can Literature Do For Me?* Chapter VI.

Let us pass now to reading that suits another mood. We cannot always depend upon entertaining literature to weave for us dreams that will make all seem right. We sometimes need inspiration, and good literature is rich in incidents and examples that point the way to the stepping-stones by which we may rise to higher things. Let us, then, have a shelf reserved for the best biographies of the greatest men in literature and in other departments of human activity, so that from the radiance of their lives we may catch a gleam to light us on our way. Since to inspire is one of the chief missions of literature, it is not surprising to note that every type contributes to the accomplishment of this end. The strongly drawn characters, the clearly described places, and even the "airy nothing" of great writers, if understood aright, can lift us out of ourselves, and can reveal to us the beauty and sublimity of the world of thought.

Literature should help to train its readers for good citizenship. To this end historical works should be read for a knowledge of the great deeds of the past, and imaginative literature for a knowledge of the great thoughts of the past. That the proper attitude may be taken toward these two kinds of reading, it is well to bear in mind the modern tendency to regard what a nation is thinking as more important than what it is doing; and what it is striving and hoping to accomplish as more significant than what it actually achieves.*

IV.

The recently-established popularity of current literature as suitable material for reading and study by high-school and college students leaves no choice as to its inclusion in the private reading of teachers. From many schools have come favorable reports based on experience with recent publications, especially magazines, in the class-room, and a good deal of attention is also being paid to novels of the day. In view of this tendency, teachers of English, history, and civil government can hardly afford to refuse to consider the claim of current literature to a place in the school courses in those subjects. It is scarcely necessary to add that this kind of material should have attention in the private reading of teachers of all subjects, for it reflects modern thought, and no instructor of the men and women of the near future can serve them best without knowing what is being thought and said and done in the world.

Here again the problem of selection must be solved. The interest of the reading public in fiction, as indicated by the great number of novels published and sold every year, is a sufficient reason that the teacher should know some of the best books of the day. This consideration suggests another, that of making use of critical

*Long's *English Literature*, pp. 7, 8.

essays and reviews of recent novels, not only to know which books to read, but also to gain some understanding of the nature of those for the reading of which there is not time. Magazines will be found helpful in this work, but their usefulness does not end here. The more carefully edited of the weekly and monthly periodicals are well worth reading for a knowledge of current events, and because they sometimes contain poems and essays that may with justice be regarded as valuable contributions to literature. The exclusive use of bound volumes is likely to lead to the conclusion that literature belongs to the past, that it is not related to life, and that whatever is produced in one's own time is sure to have a brief literary existence. Only a little serious thought is necessary to show that such an idea is erroneous. It is well known that we cannot determine with certainty what future generations will think of a given work, but we can and should acquaint ourselves with what modern critics regard as best in the literature of our own time.

Lovers of good books generally feel that they should be able to speak familiarly of the latest publications. This attitude, in moderation, is praiseworthy; but if carried too far it may easily result in neglect of the "literature that is life" for that which is thought to be life-giving merely because it is recent. That "Time's noblest offspring is the last" has not been proved true in the world of letters. We do not know that "the greatest is behind" the veil of the future, though it may be. That over-ambition is possible in what may be called fashionable reading is clearly exemplified by the case of the eager reader of current literature who may have a very distorted sense of literary values. All that the race has deemed most worthy may appear to him insignificant beside the book of the hour, which, in its turn, will be superseded in a few days by a more recent bidder for popular favor.

V.

Among the agencies through which the reading done by the teacher may be turned to account are the school, the home, and the reading circle. Since this is neither a discussion of the teaching of English nor primarily a discussion of the general use of literature in the home, only the last of these three means will call for explanation. Perhaps one of the worst offenders against wisdom and good judgment in the selection of reading matter is the average literary club, and yet there are few organizations in a better position to perform a real service in the development of a sense of appreciation of good books. Instead of spending weeks and months in reading dry-as-dust material about obscure persons, places, and events, the members of the reading circle may, with far greater profit and pleasure, study the really great literature of a given period. For the organization of this work there should be a leader whose breadth of view and depth of knowledge of literature are sufficient for him to know

the vital from the trivial, the original and inspiring from the imitative and the commonplace.

In the reading of good literature of every kind, attention should be given to the way in which good writers express their ideas. In this way much can be done toward the improvement of the teacher's speech and writing, which are marred all too frequently by errors of pronunciation, spelling, grammatical agreement, and other principles that govern correct and effective expression.

In order that the foregoing discussion may be made practical, a list of introductory and reference works is here given, and certain readings in English and American literature are suggested. Although the books mentioned are but a few of many worthy volumes, it is believed that they will, if read thoughtfully, acquaint the reader with representative productions of the leading periods of literature, and at the same time furnish examples of the leading types of prose and poetry. To become acquainted with these works should mean the awakening of a desire to become more and more familiar with great literature as the years go by.

SUGGESTED READINGS.

Introductory and reference works: Smith's *What Can Literature Do For Me?* (Doubleday, Page and Co.); Corson's *The Aims of Literary Study* (The Macmillan Co.); any standard history of English literature, such as those by Long (Ginn and Co.), Metcalf (B. F. Johnson Publishing Co.), and Halleck (American Book Co.); any standard history of American literature (see authors and publishers just mentioned in connection with histories of English literature). Nearly all histories of literature will furnish lists of works that will prove helpful in the selection of books for private reading. Encyclopedias contain articles about the lives and works of great writers. Perhaps the most readily accessible guide to good reading is contained in the *Course of Study for Virginia High Schools*, pages 17-19 and 51-56.

Suggested readings in English literature (the general arrangement is chronological): Chaucer's *Prologue and Knight's Tale*; Shakespeare's *Merchant of Venice*, *Julius Caesar*, *Macbeth*, *Hamlet*, and several others (consult a reference work in making selections of plays); Bacon's *Essays*, especially those on *Friendship*, *Studies*, *Goodness*, *Riches*, and *Great Place*; Milton's *L'Allegro*, *Il Penseroso*, *Comus*, *Lycidas*, and at least the first book of *Paradise Lost*; Dryden's *Alexander's Feast*; selections from the *Diary of Pepys*; Pope's *Essay on Man* and *The Rape of the Lock*; Swift's *Gulliver's Travels*; selections from *Boswell's Life of Johnson*; at least ten of the *Sir Roger de Coverley Papers*; Gray's *Elegy*; Goldsmith's *Deserted Village* and *The Vicar of Wakefield*; at least ten of Burns's shorter poems; Robinson Crusoe (or *The Journal of the Plague Year*, by the same author, Defoe); several of Wordsworth's poems of nature and of human life; Coleridge's *Ancient Mariner*; several of the short poems of Shelley and of Keats; at least two of Scott's novels; Lamb's *Essays of Elia* (as many as possible); some of the best of Tennyson's and of Browning's poems, especially Tennyson's *In Memoriam*, *Idylls of the King*, and selections from his shorter poems, and Browning's poems mentioned in the *Course of Study for Virginia High Schools*; one novel by each of the following: Thackeray, Dickens, and George Eliot; Carlyle's *Essay on Burns*; one of Macaulay's essays; Ruskin's *Sesame and Lilies*.

Suggested readings in American literature: Selections from the poetry of Bryant, Lowell, Emerson, Poe, Longfellow, Lanier, Holmes, and Whittier (see Page's Chief American Poets for selections from each of these writers); Irving's Sketch Book; a few of Emerson's essays; Hawthorne's House of the Seven Gables; Cooper's Leatherstocking Tales; short stories by Poe and others.

Individual readers will no doubt find it to their advantage to modify the foregoing lists to suit their particular needs, omitting some works mentioned and adding others.

The Course of Study for Virginia High Schools contains the names and addresses of many of the leading publishers, who will gladly send information about their works. Booksellers should be consulted for prices and other details that the reader may desire in connection with the purchase of publications of all kinds.

General Suggestions Concerning the Teaching of Music in the Grades

By MARGARET E. FRASER

*Director of Music, Fredericksburg State
Normal School*

Music, as a most vital and important factor in the social, religious and general community life of a people, is rapidly gaining widespread recognition in this country, especially in the educational world. Wherever it has been systematically and pedagogically taught it has proved to be of inestimable value in the physical, intellectual and cultural development of the child. Its effect on his whole life is positive and far-reaching. Through it his emotional nature is awakened and developed, his sensibilities are heightened and his aesthetic impulses aroused. He is consequently led to appreciate the beautiful and good in art, he is inspired with higher and nobler ideals and is thereby fitted for better citizenship.

No subject is more highly beneficial to the moral tone of the school or more efficient in stimulating school spirit. It exerts a strong influence in drawing into closer relationship the school and the community. The home, the church, the social life all feel the unifying and uplifting power of good music.

The general aims of a music course in the public schools should be twofold:

1. To cultivate an appreciation of and love for good music through well-selected song literature.
2. To give the pupil sufficient knowledge of the elements of music and musical notation to enable him to read and interpret the printed symbols.

Each of these is largely dependent upon the other in the process of development. The child can become proficient in one only through the influence of the other. If the course in music leaves the child dependent entirely upon that which he hears or repeats from memory, without having given him a mastery over the elements of notation by which he may be enabled to extend his study into wider and wider experience, the greatest value of the work is lost. On the other hand, if a purely technical treatment of the subject deadens its appeal to the emotional side of the nature and does not develop a desire and love for good music, a most important and valuable phase of the work has been neglected.

In addition to the two general aims just named, there are several specific aims worthy of mention which should be kept in mind, namely:

1. To cure monotones.
2. To establish the habit of using the light, easy "head" tone, correcting any tendency to use harsh, loud, forced or pinched tones.
3. To establish good habits of breathing, posture and enunciation, which will be helpful in reading and speaking as well as in singing.
4. To develop the child's power of self-expression and to afford him pleasure and relaxation through the singing of good and attractive songs.

The following important points should be carefully observed in the presentation of *every* lesson:

1. *Position*.—Body should be erect, chest up, feet on the floor, hands folded on desk or in the lap, eyes on the teacher.

2. *Pitch*.—Constant use of a chromatic pitch pipe is most essential. Never guess at the pitch in starting an exercise or song. The approximate range, safe for little children, is within the staff (E flat, first line, to F sharp, fifth line). If the material does not lie within this compass, transpose if possible. Test the pitch at the end of every exercise and song. Singing up to pitch should always be required and is entirely practicable, if the teacher is careful to follow the necessary suggestion given as to proper position, tone quality, testing of pitch, etc.

3. *Tone Quality*.—Light, easy, free "head" tone to be used in the singing of all scales, exercises and songs. Constant attention will be necessary to the formation of the mouth. (Should be round like letter O, not ◯.) The lower jaw should be loose and the tongue relaxed. The occasional singing of exercises with "loo" or "coo" will aid in developing good tone production. In the pronunciation of words, the vowel sounds should be prolonged, the consonants being pronounced quickly.

4. *Individual recitation* is essential in all technical drill, sight reading and song singing, just as in reading, geography, etc.

5. The teacher should never sing *with the class*. It is necessary that she *listen* to the children, so that she may detect all mistakes. If the teacher forms the habit of singing with the children they will become dependent upon her for leadership.

6. There should be *prompt* correction of all mistakes in intonation and rhythm.

7. *Avoid dwelling* too long on any one problem of tone or rhythm. Drill should not be carried to a point where interest lags. Whatever cannot be accomplished in one lesson may be taken up in the next.

8. *Never allow monotones to sing with the class.* It retards the progress of the singing pupils and the monotones will derive greater benefit from careful listening.

9. *Sight Reading.*—Have the pupil or class study the entire exercise or song, mentally hearing the melody and feeling the rhythm before singing aloud. New material should be sung in a moderate tempo, not hurriedly and not in a “dragging” manner. After the exercise or song is learned, the tempo may be increased, if necessary.

10. *Correlate* the different activities of the lesson, so that each one contributes something to the others.

11. *Work rapidly.* Do not talk unnecessarily or ask useless questions. Keep the children at work every minute. Pass quickly from one activity to another without any perceptible break.

12. *A bright, pleasing, animated manner* and facial expression will aid greatly in stimulating the children’s interest and desire to sing.

The general program for the daily lesson should be arranged as follows:

1. Monotone drill.
2. Vocal drill.
 - a. Scales.
 - b. Sequential scale studies.
3. Ear training.
 - a. Oral dictation.
 1. Tonal.
 2. Metric.
4. Eye-training.
 - a. Written dictation.
 1. Tonal.
 2. Metric.
5. Sight reading.
 - a. Chart.
 - b. Book.
6. Song.

It may not *always* be possible to take up every phase of the foregoing outline in each lesson, but such a plan should be followed as closely as possible. The children should be kept equally well developed along every line. If the tonal work is deficient, emphasize that; if the rhythmic work is poor, give extra rhythmic drill, etc.

There is often a tendency to dwell too long on the work in dictation in a lesson and to neglect the sight reading and songs. This is sometimes due to interest, but more frequently to the teacher’s inability to stimulate the pupils to think and act quickly, or failure to plan the work properly. In planning each lesson, it should be definitely decided how much time is to be given to each activity and the plan should be carefully carried out.

Music is a language and the principles governing the best methods of teaching it are practically the same as those governing the teaching of reading. First, the child must acquire a vocabulary through *imitation*, then comes *recognition* (oral dictation), next *representation* (written dictation), and last of all *interpretation* of the printed page.

Children enter upon their school life with a good vocabulary of words gained through imitation, but in the vast majority of cases they have no musical vocabulary and scarcely any familiarity with or control of the singing voice. This vocabulary and experience, which is necessary before taking up any technical work, must be gained, as previously stated, through imitative oral training, by means of rote songs.

These songs constitute the foundation upon which all school music is based. They form the child's first conception and idea of music. Through them his interest in and desire for music are aroused. In view of these facts too much care cannot be exercised in the selection of material. Songs should be judged from the standpoint of both words and music. The song should be good as a poem. It should appeal to the child's imagination or experience and may be correlated with the work in language, geography, history, nature-study, etc. The music should be simple and within the proper compass of the child's voice.

The manner of presenting the rote song is of utmost importance. The imitative instinct being so strong at this age, the child will not discriminate between the worthy and unworthy example, but will unquestionably and unfailingly follow where the teacher leads. Therefore the teacher must make her example one eminently worthy of imitation as regards tone quality, formation of the mouth, position, enunciation, phrasing and interpretation. She should so familiarize herself with the song as to dispense with the book entirely, otherwise the effect of the song is usually lost to a great degree.

Although the exact method of procedure in the teaching of a rote song may vary according to the song, the class and the teacher, it will be found advisable to observe the following general outline of presentation:

1. Have a very short, interesting introduction.
2. Sing the entire song through from one to three times with good musical interpretation, leading the children to feel the spirit of the song. Be sure of correctness in words and melody.
3. Sing the first stanza once. Explain the unfamiliar words. See that the children get the story and meaning of the text.
4. Sing the first phrase several times, with care as regards distinctness in tone, rhythm and enunciation.
5. Children sing the phrase several times, the teacher listening carefully for mistakes and correcting them promptly. If necessary

the teacher repeats the phrase, or any section of it, where the children may have the greatest difficulty.

6. Sing the second phrase in the same manner in which the first phrase was sung.

7. Children repeat the second phrase.

8. The first and second phrases should be joined together.

Proceed in the foregoing manner through the entire song. Too much stress cannot be laid upon the necessity for constant attention to the tone quality.

Beginning with the fourth grade it will be found that, owing to the pupil's wider experience and better knowledge of the subject-matter of music, the methods of teaching such rote songs as are needed may vary somewhat. Some may be taught as observation songs (having the representation before the class while the song is being taught), and others may be partly read by the pupils at the discretion of the teacher.

Rounds should be taught in the same manner as rote songs in preparation for part singing.

The training of monotones is a most important phase of the work, especially in the primary grades. It calls for daily individual drill of possibly three or four minutes. The amount of time necessary depends, of course, on the number of monotones. If properly trained, practically every monotone should have been cured by the end of the first or second year. Those cases which do not improve under careful training should be investigated by a physician, to ascertain whether or not the difficulty is due to an abnormal or diseased condition of the throat or vocal chords. Very rarely a case of incurable tone deafness may be found.

The secret of successful work with monotones is to develop in them the power to *listen* intently and intelligently and to concentrate upon that which they try to imitate. Patience, intensity and earnestness on the part of the teacher will have a perceptible effect on the pupil.

Various games and devices will be found helpful in this work. One is the "engine" game. The teacher sings "toot, toot, toot" on the pitch of C sharp (third space) and has the pupil try to imitate it. When the pupil can readily match a given tone, have him imitate a group of scale tones, then a short phrase of some simple, familiar rote song (one the class has been singing). When he can do this satisfactorily he may be permitted to sing with the class.

Do not seat the monotones in the back of the room. They should be seated together in the front or at the side of the room where it is easier to hold their attention and where they derive greater benefit from the singing of the class. Much tact is necessary to keep them interested. Often they are made to feel that they are left out of the music lesson. The teacher should overcome any such tendency by calling upon them during the lesson in any way she can and by lead-

ing them to feel that they are helping in the work. In speaking to them do not call them "monotones"; "listeners" is preferable.

Sight reading in music calls for the pupil's ability to *think* music—to hear the melody and feel the rhythm when looking at the printed page, and to be able to orally interpret what he sees. The ability to do this is most readily acquired through ear-training (dictation) in tone and rhythm. A careful and thorough course of this kind will develop the child's power to think clearly and definitely in the music language.

For a carefully graded and systematic outline in dictation for the first seven grades, arranged month by month, with detailed directions for the presentation of all problems, see *Musical Dictation*, Book I, by Hollis Dann (outline for first three years), *Musical Dictation*, Book II, by Hollis Dann (outline for grades four through seven). Published by the American Book Co.

Excellent rote songs may be selected from various sources of which the following are a few:

The Hollis Dann Music Course, published by the American Book Co., N. Y.:

First-Year Music, 60 cents.

Second-Year Music, 32 cents.

Third-Year Music, 35 cents.

Fourth-Year Music (in preparation).

Fifth-Year Music (in preparation).

Songs of the Child World, by Jessie Gaynor, published by the John Church Co., N. Y.

Lilts and Lyrics, by Riley and Gaynor, published by Clayton F. Summy Co., Chicago.

Rhythmic Action Plays and Dances, by Irene E. P. Moses, published by Milton, Bradley Co., Springfield, Mass.

The Eleanor Smith Primer and Music Course, Book I, published by the American Book Co., N. Y.

For the older pupils the old familiar songs serve as the best and most interesting song literature.

A Congdon chromatic pitch pipe may be procured from Lyon & Healy, 199 Wabash Ave., Chicago. A good staff liner may be secured from Peckham, Little & Co., N. Y.

At the end of a systematic course in music, conducted through the eight grades, the pupil should not only possess the power to read at sight practically any song which might be placed before him, but should appreciate, enjoy and understand good music. If this is accomplished, the boy or girl goes out into the world with a priceless possession which will exert no small influence in better fitting him for citizenship and in making his life richer, fuller and happier.

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